AFTERMATH
AUGUST 81
NO. 7

Positive.

If you read Aftermath regularly,then you will know that this the shortest length of time between two issues.This is due to the constant pressure I am under from my lowly assistant Droop the Scoop,who gives me a much needed boot up the arse when I slacken, and Tracy,an insurance clerk from Bethnal Green,who literally spends hours typing up this crap.I thank you both.

With any luck,I shall be able to get another two issues out by Christmas,as well as a photo-zine which will probably be called "My city is a desert",named after an 86 MIX song.As per usual,if you want a free copy of the zine then just let me know,and I will send you one,postage free.

Seeing as Aftermath has been going for so long,I have decided to hold a readers' poll.Some where inside this zine,you should find the appropriate entry form,which should,of course,be sent to the Aftermath address when completed.I would be grateful if you could fill in as many of the sections as possible.Also,feel free to interpret the categories as you wish.All forms should be in by the end of September,which is hopefully when number 8 will be ready,otherwise they will be torn into thousands of tiny pieces and scattered to the four winds.

Yours Gorblimeyingly,

TONY...

TONY MEDLYCOTT,15,GEORGE GILLETT COURT,
BANNER STREET,LONDON,EC1Y 8QH.

GREAT EXPERIENCES OF OUR TIME.PART ONE.

If you,like me,enjoy the occasional drop of liquid refreshment,then you cannot go wrong by dropping into a pub called The Fox and Firkin,316,Lewisham High St. It is a real pub in the traditional sense,and it has a wooden floor,wooden benchs(surprisingly comfortable), and of course,the food of the Gods-Real Ale.The pub is owned by Bruces Brewerys,who run three pubs altogether. The pub is nearly always crowded,and the bar staff are very helpful.They serve a variety of beers which are usually only there for a week as they use a 'Guest' system.There are of course Bruces own fine brews on sale,and if you wish,then you can watch it being brewed through windows at the back of the pub.

You can get to this super boozer by going to Lewisham B.R. station,and just follow the line of collapsing drunks.It is usual for the F&F to have live music which varies from an old style pianist to the Accordian player who was there when we visited.I heartily recommend that you escape from this rat-race of a world for a couple of hours,and go to a pub that still knows the meaning of warmth and friendliness,and even if you do not like the pub,after a few pints of Bruces' Dogbolter,you will not know the difference anyway.

Five or Six : "Polar Exposure"

This record is a strange concept,as it appears to be divided between a 12"single and an LP.Side 1 itself has one,long track called "Polar Exposure",while the second side consists of nine songs,all of which were either recorded live or on a 4-track machine."Polar Exposure" is by far the best track on this record and i a haunting,melancholy piece of music that stays with you long after you have played it.In a sense,i suppose you could call it mood music,as it can be disturbing,and yet at no time does it become at all pretentious.Side two has a great variety of sound that ranges from the fast,catchy "Building Kind" to slower and more powerful songs such as "Cold Climate".This record, overall,is very interesting,and very,very good.Call it emotional synth music.

CHRON GEN

puppets of war

Chron Gen,as you may know,are a 4 piece punk band from Hitchin who began life originally as Chronic Generation.The name was shortened when they booted out their bass player,an "HM Nazi" called Adam, and recruited Jon T. and Pete from another local band called Optional Extras.The line up at present is Glynn Barber-Vocals and Guitar. John Johnson-Drums. Jon Thurlow-Rythm. Pete Dimmock-Bass.

At the moment,the band have a 4 track EP out called "Puppets of War",which includes "Lies","Mindless Few","Chronic Generation",and of course the title track.A new single is also scheduled soon,which will include "Hounds of the Night","LSD",and "Subway Sadist",they are also going to appear on a compilation album of the bands who were featured on the 'Apocalypse Now' tour such as Discharge,Anti-Pasti,Exploited,and so on.

They have a large,loyal following consisting of punks and such from Hitchin,and most of their gigs seem to be treated as events rather than mere performances,and according to various reports that I have heard,they always seem to go down really well.They are also involved with Rising Free Zine,as Gez and Steve who run it,act as the bands' management.Issue 4,incidentally,is an 'Apocalypse Now' tour special,and also includes Cockney Rejects and 4-Skins interviews.The price is 30p. and it is available from:GEZ LOWRY,36,WILBURY WAY,HITCHIN,HERTS.(Plus a SAE).This is also the address to write to if you want to get in touch with Chron Gen.

The E.P. itself is quite disapointing due to flat production,although the songs themselves are all good and show a lot of promise,and it is definately worth buying, especially if your tastes lay with main stream punk.It would not be fair,however, to just dismiss them straight away because of their stance,as Chron Gen are part of a very valid group of bands who are replacing the worn out,sold out bands who are a sick parody of all that punk stands for,the obvious worry,though,is that they may end up the same way,but I think that this is extremely unlikely as Chron Gen appear to be a very honest and sincere group,and I have no doubt that it will stay that way.

"HOUNDS OF THE NIGHT".

A night full of fear,
feelings very strange to me.
Am I really here?
Echoes reassuring me...

Bewitching lights are
chasing me,
suddenly he turns
on me.
A paranoid delight,
The Hound of the
Night...

Only victim of my
plight,
sharp face,drawn and
white...
Demented,starring straight
at me,
an onslaught
to my memory.

CHRON GEN
puppets of war

STRANGE TOWN

PURPLE HEARTS AND 007 IN LIVERPOOL.

When 007 were told that they could support the Purple Hearts at Brady's in liverpool,David Whitehead decided to lay on a coach,which would work out at about £5 each for the return trip.It seemed like a great idea,although things gradually went wrong,resulting in one of the worst experiences of my life.

Even before boarding the coach,people were half way to being pissed,so it comes as no surprise when Housey deposited about 4 pints of vomit on the coach floor. Up to then the atmosphere had been humoureus and relaxed,and I suppose that was the turning point.On reaching our first service station,we ran into more trouble when Housey and The Walsh started spraying on walls,the result being some very distressed Asians and Shep,the world's only pacifist skinhead,nearly being nicked.After a half hour wait,the so-called "witnesses" admitted that Shep was innocent of the vandalism,and the coach went on its way,beer consumption,now seeming to double.

Despite the hold-up we arrived on time,although smiles turned to frowns when David Whitehead fell over and cut his eye on a drum,the result being 4 stiches and a black eye.

We went into a nearby pub while the band set up their gear,and saw the Walsh talking with some local skins , which was a surprise,although the friendly chatting gradually degenerating into spiteful antaganism.When Walshy told a scouse that I supported Spurs,the thick bastard said "Are you Jewish?",and he was being serious...Lack of brains seemed to be the motto for the day.

The real trouble started as the pub began to fill with londoners,and 4 Liverpool skins went outside ready to jump Walshy.We saw what was happening and 5 Cockneys chased the minges up the road.A few choruses of "Maybe it's because I'm a Londoner" were jokingly struck up,although 3 local animals did not seem to get the joke and steamed in brandishing bottles and glasses.Walshy and Reggie who were at the front of their attack,got caught in a barrage of glasses and recieved a few cuts for their trouble.The governer cleared the pub and things thankfully cooled down.Or so I thought.

We went into the club which had the makings of something good,although the filth and grime inside made it feel slightly uncomfortable to say the least.The low roof and decent 60's disco went some way to creating a decent atmosphere,and many of the Londoners began to dance,although the fact that the place was not even a quarter full,took us another two steps back. Inside,another small fight began,which your hero (me) broke up,although not quickly enough to stop a scouse getting the position of his nose altered.If I might say so,the flash slag deserved what he got.

RAY OF PATRIOTIC ZIKE, AND VARIOUS BOPPERS...

When 007 came on the tension seemed to die down and as they burst into "What's Music/2+2",about 30 people began dancing,ranging from controlled 60's style shakes to uncontrolled 77 style pogo-ing.I must admit,that the pressures of local real ale (51p a pint)and Trophy Bitter took its toll on me,and I even made myself look a prat by bopping away while attempting to take photos.I thought that 007 were turning in an exciting set,and it seemed to be worth all of the days' aggro,to see them play such a wild gig,and such ihstant,catchy songs like "Cover Girl"and "Voice in the crowd" are enough to bring a smile to any bodys' face.

Top Picture (L.to R.):Jim,Spud,God(me),Housey,Walshy.

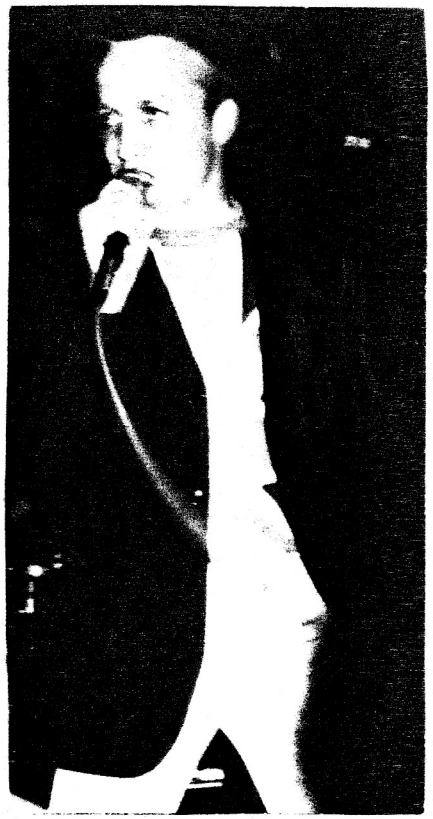
"STRANGE TOWN".007/PURPLE HEARTS:CONTINUED.

...As far as I am concerned,this Bethnal Green 5 piece are one of the best bands to come out of Mod for pure excitement and energy alone.Their only problem is the occasional bad performance,although I am sure that they have got the confidence and enthusiasm to carry it through,even on bad days.

They ended their set with "Stepping Stone" which degenerated into chaos as half of the audience invaded the stage,and it seemed to turn a bad day into a good one...At last every one seemed to be smiling again,except for Shep,who had a face as long as a kite.He was of course,the only one sober enough to suss out that our coach was the easiest target in Liverpool at that moment.Indeed we later on found that luckily,only one window had been done before the driver managed to move it away from the trouble spot.

While all this was going on,the Purple Hearts took the stage, jumping on like conquering heroes,which they are obviously not. I felt genuinely sorry for them,as their new material seems to be vastly superior to their early songs,however,as mod becomes increasingly more "unfashionable",then audiences are drying up, and London seems to be the only place where mod bands can still pull a decent crowd.Never mind,they tried hard,but the south it has to be from now on if you want to earn your wonga boys...

We left at 12.00 to catch the coach,and made the mistake of not leaving together,as the coach had been moved much too far away.I went to find the coach while Tracy waited in the club, and as I went back to get her,a group of skinhead types asked me the time."Talk scouse" I though,although what came out sounded more like Swahili, and my reward was an attempted punch to the jaw,which I rode like a true champion,then followed by an 8 second 100 metres back to Brady's , leaving me grinning like a proverbial Cheshire Cat, and 6 or so very knackered Liverpudlians.



TONY WARD.

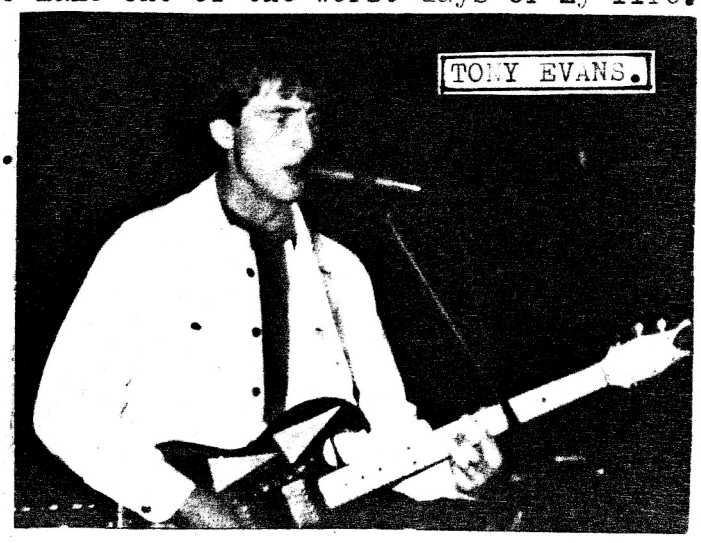
RUSSELL AND GARY WEBB.

Me and Walshy were now the last cockneys left in the club,so we left in an attempt to find Tracy, although what we encountered instead was a body laying in a back street.The body in fact was Frank, one of the coach party.His mouth seemed to have a clot of blood formed over it,and when me and Walshy could not arouse him.I thought he was dead,and in fact he did not wake up until next morning.It was a really disgusting sight to see an innocent bloke in such a state-his eyes were completely closed with bruising and he looked like the Elephant Man.By now the word had spread,and it seemed that Frank had been by himself,and completely drunk when he must have been attacked,and it must have been the combination of drink and good kicking that caused him to stay unconscious for so long.

The coppers turned up,late as usual,and started pushing people around,and Tracy,Rona and Jim appeared from nowhere,and had incidentally been saved from the possibility of Frank's fate,by being taken the long way round by a friendly scouse.I was distressed to say the least,and it was all a combination to make one of the worst days of my life.

In the end anambulance turned up and took frank away.The coach followed on later,and after a short discussion Shep and David Whitehead decided to stay at the hospital overnight,proving that they were the two best geezers on the coach. Well done lads,the freedom of Bow and Bethnal Green goes to you.

The journey home was the perfect end to a perfect day with 100m.p.h. winds blowing down the coach,and a great deal of tension in the air due to everyone being tired and pissed off,and I was glad when we reached home at 6 o'clock in the morning,so that I could crawl off and get some kip.Looking back at it now,I do not think that the journey was a waste of time,as I get an education that day.



TONY EVANS.

...got an education that day.There were just as many friendly Liverpudlians as there were aggressive ones,and sadly that is always the case where ever you go.Who do you blame for violence at the end of the day?The Londoners?The Liverpudlians?Or the Government and local councils who CREATE bleak,dull,concrete waste lands such as Liverpool,Inner London,Coventry,Leeds,and hundreds more.These are grey towns full of grey people leading grey lives.Violence adds colour-RED...

LONG TALL SHORTY.

LIVE AT THE AFRICA CENTRE.

PHIL(DISTANT ECHO).

This was another of the gigs that have been arranged by Tony Fletcher of Jamming,and indeed it looked rather like a zine writers convention,with assorted parties from Fight Back,Roadrunner,Direction Reaction Creation,Patriotic,Empty Dreams,Shout,and of course,yours truly.

The Distant Echo came on stage and began playing to a crowd that was sparse,to say the least.They opened up with a song called "Sign of the Times" which was instantly catchy,and instantly recognisable as having a strong Jam influence which was predominant through out the set.In fact,they even did a cover of "Non Stop Dancing " later on in the set,after saying something about "not relinquishing their influences".By now the band were getting bitter about the lack of response,which only seemed to make the atmosphere worse.The only other cover that I noticed was "Bad Boy",a Larry Williams song,that was handled well if not too fast.The Distant Echo will get an awful lot of stick simply for sounding so much like the Jam,but everyone uses a starting bass,and I believe that this band will turn into a very exciting and punchy live act.Mark my words cynics.

The Apocalypse were on next and they were very disappointing I am sorry to say. They have many good songs,and "Teddy" and "Cerease" are two outstanding numbers,although even both of these nearly managed to get ruined as the band went out of harmony and out of tune.In truth,had it not been for Chris's drumming,then tonight would have been a complete disaster for them.It could be that the pressure of running a gig as well as playing could be too much trouble for them,although in reality,I suspect it was just one of those nights.

Long Tall Shorty were obviously disappointed by the weak turn out,especially considering how long they've been going,and the amount of packed houses that they have played to.They opened up predictably with a dodgy version of "Whatcha gonna do about it", although the quality of some of their owm material is enough to build a good set on,especially songs like "If I Were You", and "Perfect World" which are both extremely good.At times they were very much in a blues vein,although at others they were more like an R'n'B version of Sham,and although that may sound strange,it all seemed to fit.Long Tall Shorty have the potential to be one of the most enjoyable live bands around,although they will have to play a bit more enthusiasticly than they did tonight,if they want to be regarded that way.Despite not living up to my expectations,they were still good enough to ensure that I will go and see them again,and I advise you to make the effort as well,whether your musical leanings be punk,mod,or anywhere in between,as I am sure that you will not be disappointed.

TONY PERFECT (LTS).

THE DISTANT ECHO

JEFF OF APOCALYPSE

THE MOB

I wrote to Mark of The Mob with some questions which he answered immediately, because I believe that they are one of the most honest bands around, who somehow manage to keep to their very high principles. In case you do not know, they were originally based in Yeovil, although you can get in touch with them now at : THE MOB, INMARSH HOUSE, INMARSH LANE, SEEND, WILTS. They have released two singles so far which are available from the above address at £1 each. The first was called "Youth"/"Crying Again", which Mark describes as "awful". In truth, it is quite a good single that is marred only by a terrible mix. However, the second single called "Witchhunt"/"Shuffling Souls" is on of the best punk singles that I have heard. Both sides are powerful peices of haunting music that surely make for a single that sould have tapped the independant charts for weeks. But then again, sounds and NME do not write about them, and they call them the independants...

DO YOU FIND YOUR SELF TOO EASILY PIGEONHOLED WITH CRASS, ETC. DUE TO YOUR ANARCHISTIC/PACIFIST STANCE?

I don't think so. Our views are basically the same, but I don't think hardly anyone classes us with Crass. We may be doing more or less the same things but we are going about it in a different way. I am not saying that our way is better, just different.

YOUR LYRICS ARE PARTICULARLY SUBTLE COMPARED TO MOST BANDS. IS THIS INTENTIONAL?

Yes, but the trouble is that sometimes they're just too subtle and a lot of people thought "Witch Hunt" was about people flying about on broomsticks-not many but a few. They're just written the way I prefer them.

HOW DID THE SINGLES SELL? WERE THEY WELL RECEIVED?

Youth sold about 900 and "Witch Hunt" has sold 1900 so far. Youth" is so bad its no wonder it was badly received but a lot of people got in to "Witch Hunt". It still sells really steadily and its been out 6 months. I think we'll always be a steady seller rather than a 'straight in at no.1 in the alternative charts' type of band. It probably comes down to the subtlety bit again.

DO PUNKS ACCEPT YOU OR ARE THEY PUT OFF BY YOUR IMAGE.

We've never been fully accepted by punks. Originally because we never conformed to the way we 'should look', and lately because our music has slowed down at a time when it seems as if you are supposed to play fast. We've had this problem for 4 years now and although it doesn't really bother us, it can piss you off when people who are supposed to be open-minded(eg Punks) and into change, hate you from the start because you don't play 1234 thrash.

WHAT ARE YOUR VIEWS ON THE PRESS, RECORD COMPANIES, AND SO ON. ARE YOU COMMITED TO THE ALTERNATIVES SUCH AS ZINES AND SELF FINANCED LABELS?

I think nothing of the press, record companies, etc. There's no better way to do some thing than DIY. You cannot shout 'Fuck the system' from a record company office. The only person you'd be fooling is yourself.

HAVE YOU ANY PLANS FOR FUTURE SINGLES AND GIGS?

We sould be doing a single on Crass-"No Doves Fly Here" quite soon and then we hope to do an album on our own label soon afterwards, we've just finished doing a mini tour of the south west and we hope to be doing a few gigs in London and the Midlands in June/July.

HOW FAR ARE YOU INVOLVED IN ORGANISATIONS SUCH AS CND? WHAT ABOUT BENEFITS.

We've done quite a few gigs for CND and associated groups but we'd like to do more so if anyone would like us to do any please get in touch.

HAVE YOU ANY DIRECT PLANS FOR THE FUTURE?

Only whats already been mentioned really, except we're doing a tour of Holland and Belgium in October, I'm working on a lyric/poem zine of mostly

the Mob
all the madmen

...our own stuff and maybe setting up facilities to print fanzines etc.at half the price of Better Badges, etc....

* * * * * * * * * *

The Mob should soon be releasing a single called "No Doves Fly Here" on Crass records,which should hopefully give this band the recognition and support that they deserve.So if you are one of the people that judge bands on their appearences, then wake up,and take notice of a band who are very underrated and also,very good.

"NO DOVES FLY HERE".

The sky is empty and it's turning different shades of colour.
Like it never was before,like we never asked for war.
My mind is enpty and it's turnung different shapes of torture.
Like it never was before like we never asked for war.
No one is thinking and No Doves Fly Here.No one remembers beyond all this fear and No Doves Fly Here.
The buildings are empty and the countryside is wasteland.
It never was before,and we never asked for war.
The playgrounds are empty and the children-limbless corpses like they never were before,and they never asked for war.
No one is thinking and No Doves Fly Here.No one is moving and No Doves Fly Here.No one remembers beyond all this fear No Doves Fly Here.

ATTRITION

Despite its size,Coventry produces few bands of lasting value,although recently things seem to be looking up,due to the activities of a few small,interesting bands.As always,local apathy is the main obstacle facing theese groups.Attrition are one of the few who are attempting to inject something original and innovative into their local surroundings and hopefully beyond.

The band are Julia-vocals and bass,Martin vocals and bass,Ash-synthesiser and vocals and Robbo-drums.Martin is responsible for "Alternative sounds",and has also put together a cassette called "FACET 1",which includes Bron Area,Religious Overdose, The Aucadian,Componant Erotica,Passion Xerox,and of course Attrition,who have 3 tracks on it which are "screaming Room", "Possessed",and "Alter Ego".The tape costs £1.50 (+30p),and is available from Martin Bowes,143,Moat Avenue,Coventry,CV3 6BW,which is also the address to contact the band at.For more information write to the above address with a SAE,and Martin will send you some information sheets,and some of their powerful,distorted lyrics.

They were formed towards the end of 1980,and since then have played about 25 gigs, although these have mainly been confined to the Coventry area,so if you can help them to play elsewhere,then by all means get in touch.They state musical influences as diverse as Crass,PIL,and Joy Division, and describe their songs as being about "things like feminism,media,sanity,and fears". In short they write about PEOPLE and LIFE.

ZINES

NEW CRIMES:4 (25p).360,Victora Avenue,Southend-on-Sea,Essex, SS2 6NA. This is kept up to the usual high standard, and includes a variety of bands ranging from Flux of Pink Indians to Clock DVA,as well as being full of plenty of honest,intelligent views.Definately worth getting especially if you have not seen it before, as it has a fresh,unbiased approach to all music.

PAROXYSM FEAR:1 (15p).74,St.Albans Road,London,NW5. If your interests lay in activist and @ bands,then this will really appeal to you.For a debut issue it is of an extremely high quality,and despite its' haphazard layout,it adds to the charm of this very promising zine.It includes Flux,Snipers,Apostles,Primal Chaos and so on.

COOL:5 (25p).79,Westfield Gardens,Kenton,Middlesex. Despite being very thin,this is one of the most original zines that I have seen in a very long time.The layout is excellent,and everything inside is thoughtful and articulate.If you only buy one zine a month the get this.Individuality is the word.

HARSH REALITY:15 (20p). Laurence,64,Corder Road,Ipswich,Suffolk. Harsh Reality is gradually shaking off its' Oi tag,and concentrating on the best of todays punk bands, and firmly asserting itself as one of my favourites.It includes good coverage on Ipswich events,as well as bands such as Infa-Riot,Anti-Pasti,Anticx,and more.

PATRIOTIC:2 (30p).Ray,54,George Downing Estate,Cazenove Road,Stoke Newington,London, N16 6BE. The vast majority of this zine is confinded to the mod scene,and although it is very personalised,it is not at all elitist,and it covers a wide spectrum of things,from scooters to soul clubs.Although it it hand written,it is still very neat and well laid out,and is well recommended.It includes an interesting piece on the Jam in Europe,as well as 007,Variations,Barracudas,etc.

SOUTH CIRCULAR:5 (30p).2d Mitre Road,Waterloo,London,SE1. This is a definate improvement on the last issue,and like Patriotic is mainly confined to mod,it includes interviews with the Lambrettas and the Purple Hearts,as well as bits on Q-Tips,Dolly Mixture,Small Faces and loads more.The writing is lively and amusing,while the layout is done in a pop art style.All in all it is a very interesting read,and worth taking a look at.

FOR MY COUNTRY:2 (15p).Knat,51,Haymeads,Welwyn Garden City,Herts.AL8 7AD. This is worth a look at,as it is full of stuff on small bands such as Pank and Paramedic Squad as well as loads of zine reviews.At times it is very naive and obvious (i.e. bits on Sid Vicious and Sham 69),although it seems to be developing into a very honest and worthwhile read,and once Knat and Az find their feet,and channel more of their own ideas into it,then it could turn into a very good zine.

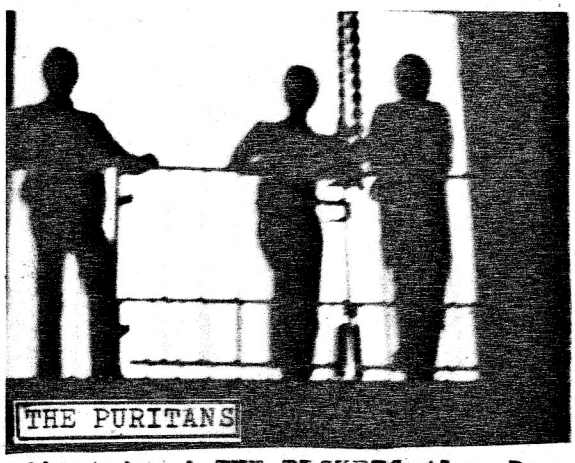
RE-ACTION;1 (15p).228,Mandside Lane,Welwyn Garden City,Herts.,AL8 6TD. "Frustrated screams and teenage dreams" it says,which seems to be an apt enough description. Zines such as this are important in that they deal with self realisation which is the foundation of true autonomy.This is mainly concerned with anti-apathy ravings, which are really only relevant to Welwyn Garden City,although the anarchistic views within are interesting if not original.For a debut issue,it is very good,and I would recommend it to anyone,for the graphics alone.

AZ:1 (20p).Paul,The White Horse,Uffington,Oxon. This is very good value for money,and worth getting as it takes a different attitude to most anarchist based zines.It has a variety of features ranging from bands (Apocalypse,Terminal Disaster),to blood sports and such.For a first issue it is of very high standard,and despite the odd bit of space filling,it is quite well done.

DEFIANT POSE:1 (15p).Mike,"Willowside",Dedworth Road,Oakley Green,Windor,Berks. This is very 77 style in it's writing and layout,although it still contains plenty of honest,valid views and ideas.It is hand written,and haphazardly put together,but that does not deter from the fact that it is interesting to read.I understand that issue 2 is now out,and I will definately send for a copy,and I believe that you should too.Punk is not "fashionable" but it does not mean it is not relevant,and that is what Defiant Pose is saying.

MAKE SURE TO INCLUDE A SAE.

EAST END BANDS



THE PURITANS

Despite its massive young working class population, East London produces surprisingly few lasting bands. The only 'major' band to have come from the area seem to be the SMALL FACES who hailed from Wapping and Stepney. At the moment, however, the most obvious names that spring to mind are WASTED YOUTH and the COCKNEY REJECTS both of whom have had reasonable exposure and success. Strangely enough they have various connections despite their vast musical differences. For instance, Andy Scott (Wasted Youth's drummer) added percussion to the first Rejects album and Ken Scott (vocals) wrote the music to "Join the Rejects," which originally appeared as "Join the Army" on the second Roxy album, as performed by Ken's first band THE TICKETS. Also Darren Murphy (bass) was in the DEAD FLOWERS with Vince Riordan the Rejects bassist.

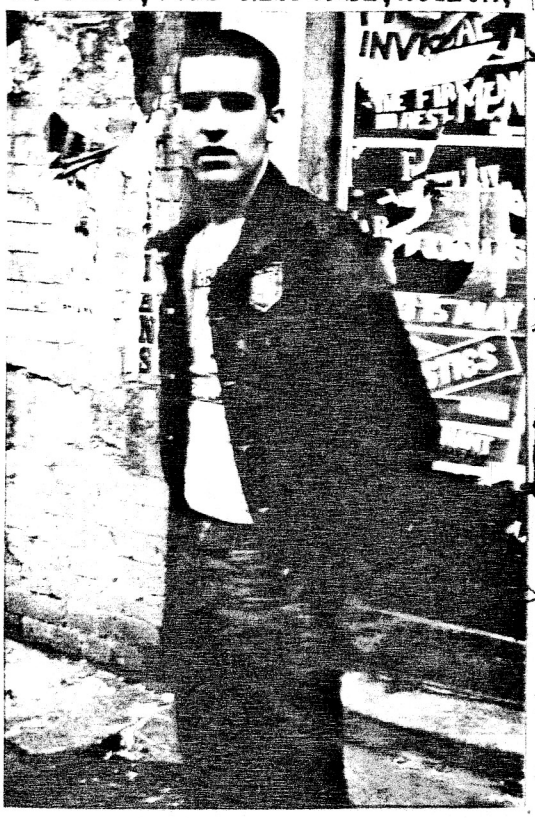
Talking of the Rejects, Oi punk has encouraged the birth of some new bands in East London, such as ANTI-ESTABLISHMENT from Plaistow, and the very wonderful ERASERHEAD who have released their debut single "Apeman". Then of course, there are the ace riot provokers, and cream of the Oi Oi crop, the 4 SKINS who I consider to be most important and relevant working class bands to emerge in the last 10 years. We all know the 4 Skins past history but it is what they are saying NOW that matters, and believe it or not, they speak for the majority of working class youth. Not the skinheads but the "average" blokes who do not go to gigs, or read the NME. Whether you like it or not, it is true. Steve, their guitarist, was once in a band called THE CORVETTES with Lee Dury of Eraserhead, and he later on played guitar for DRESDEN FUN for a while, who are very much like PIL to say the least, but still good. Getting back to Oi, we must not forget COCKSPARRER who released two aggresive singles which both sadly went unnoticed. They are now of course THE LITTLE ROOSTERS (minus the vocalist), who play a powerful form of Faces style R'n'B.

The East End also produced the first new skinhead band in 1978, who were called RUPTURE, and whose main claim to fame seemed to be an article in the East London Advertiser. They were rumoured to have released single, although I have never seen a trace of it. Last but not least, there are the Oi poets, BARNEY RUBBLE and GARRY JOHNSON who make the odd guest appearances, and also appeared on the Oi albums.

As per usual, there are many bands who play one gig and then split up, or do not even manage to get that far. To name a few there were NU-FORM, VOID RESPONSE, ASYLUM, and THE SCREAM who incidentally, played one gig at St. Pauls Way School in front of an audience consisting mainly of black racists. Banner, the "skinhead tube hero", was the singer, and they forgot the words, forgot the tunes and split up. Then of course, there were the MOONMONSTERS who managed to perfect 3 classic songs(?) and then went their separate ways, mainly because they were shit. Mussels, the drummer, is now the drummer of the BILLIONAIRES who are the band formed by John White, ex Scream, and CHARLIE BROWN'S ALLSTARS.

Mod was, and indeed, still is quite an enthusiastic scene in the East End, and Leyton presented us with BEGGAR who gave up after having no impact at all. Also, there are UNTAMED YOUTH, SMALL WORLD, and 007 of course, all whom play fairly regularly (except for U. Youth).

In a different musical vien there are IN CAMERA who hail from Plaistow, I think, and they released two excellent records on 4AD, although since then I have heard nothing of them, so I am not sure if they are still around. In the same mould come INDUSTRIAL MUSIC who originally were carbon copies of the Ants, although they later began to progress into a very interesting band. They, too. have not played for ages, and are rehearsing a new drummer so I heard. ST. VITUS DANCE



SHEP OF THE MOONMONSTERS

EAST END continued

...are another band attempting to move in a more adventurous musical direction,although they've been plagued by lack of funds and internal divisions.The group includes ex members of THE PURITANS and CLOCKWORK ADDITION.Should be interesting.

Along the pop/punk lines there are POSITIVE SIGNALS and THE STRAND who collaborated to make an E.P.,which was quite pleasant,although not outstanding,and while The Strand are long gone,Positive Signals are playing loads of support slots.As a complete contrast,the East End's seemingly only activist punk band TERMINAL DISASTER (see else where in the zine) seem to be finding their feet quite well,and should be playing some gigs soon.

RUSSELL WEBB,TONY WARD,GARY WEBB.

Regular venues are a bit thin on the ground,and the only regular places are the BRIDGE HOUSE in Canning Town,and the DEURAGON in Homerton (mainly HM and Oi).Also, the SEBRIGHT ARMS and CHAT'S PALACE (both in Hackney) also put on gigs occasionally. Other than HM pub's that's about it...

Finally,I would just like to say that the music scene in East London is looking better all of the time.Although bands seem to split up with excessive regularity, there are new ones forming out of the ashes equally as fast.East Enders are not morons,as some condescending people seem to think,and a lot of discontented youngsters are finding music to be an excellent means of self expression.With Garry Bushell on our side how can we fail (ha,ha).

86 MIX

86 MIX began life in May 1980,as Dark Deeds on a Lonely Bridge(the name of one of one of their songs),and played their first gig two months later.They changed their name because,as Voss(bass) says "People had too many pre conceived ideas about us being a dark and industrial group,which we're not".In fact,they are at times quite commercial in that their songs are catchy and 'poppy',dare I say it.Some of their songs have a distinctive Fire Engines influence,and others are quite reminiscent of The Fall,although the actual foundation of the music seems to be Jazz based.

VOSS

The line up of the band is Julian:Guitar,Gary:Drums,Voss Trent:Bass Jeff:Guitar,and the vocals are shared between the 3 front men.Most of the songs appear to be written by Julian,although Jeff and Voss also add songs,hence,there is a great variety of sound.The bands' lyrics are intelligent and interesting,and songs with titles such as "My City is a Desert","Watch this Film",and the now discarded "The Girls are Titanics",they are obviously a very original band.

If you want to get in touch with them,then get in touch with Voss at 8,Whitehall Road, Great Wakering,Essex,SS3 0AA.

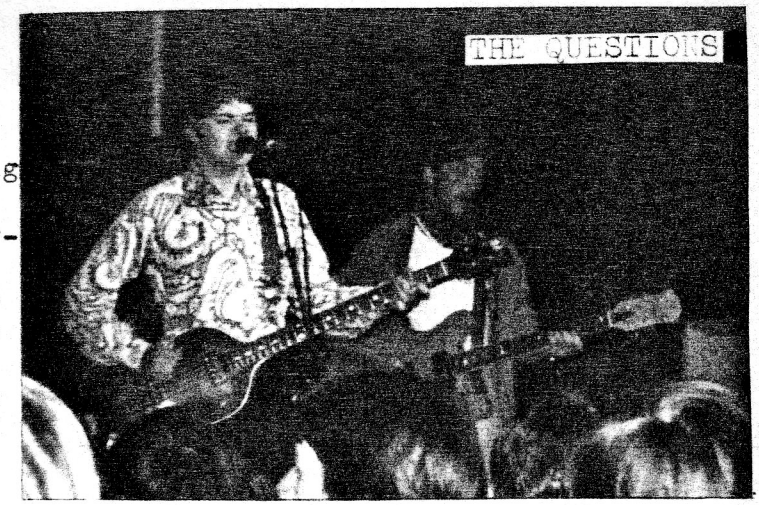
Rucker of the Month

Our rucker of the month award goes to John Murphy,who was arrested after a glass throwing incident at a pub in the East End by SPG.Although he had nothing to do with the affray,he and 5 others were taken to cells IN BRIGHTON,and detained.John,normally a shy,quiet lad,saw red when 6 polis pigs thought that it would be a good idea to give him a good kicking,and as the hardmen approached,John butted one of them firmly on the nose, the result being a broken hooter for the piggywig,and 2 charges of assaulting a

ONE LAW FOR THEM.....part 6,145.

It is a standing joke among the press and public,that the British Leyland work force is forever on strike or asking for more money, but a couple of facts seem to be have escaped their attention lately.Despite the fact that the company is supposed to be loosing millions,brand new car parts are thrown out as "surplus". To add insult to injury,their wonderful Chairman,SIR Michael Edwardes has just awarded himself a 38 per cent increase in his pay. Nice...

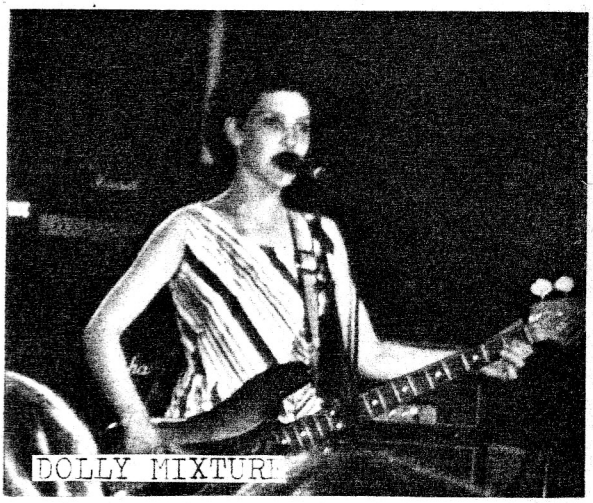
THE JAM


THE QUESTIONS

Thanks to Tony Fletcher,we were able to blag some tickets for this gig which was being filmed for BBC's "Something Else".Upon arriving in Woking,I was immediately surprised that the comfortable suburb that I had imagined looked more like Leyton,and had a large Asian population.Sheerwater itself was much more pleasant in its' housing and such,but anyone who criticises Weller for being from a "middle class" background,should think first,and take a look at this place.

The Youth Club itself was rather a good venue,and despite the "swearing will not be tolerated" notices,and no beer on sale,the atmosphere was fairly decent.The first band on were the Questions,who played a very short set.Strangely enough,although their music was obviously 60s based,at times they sounded very much like the Fire Engines.They neither bored me nor stunned me,and it was only when they played their last song "Cavalcade",that I began to enjoy them,which probably means that they are a band who grow on you rather than having an immediate effect.

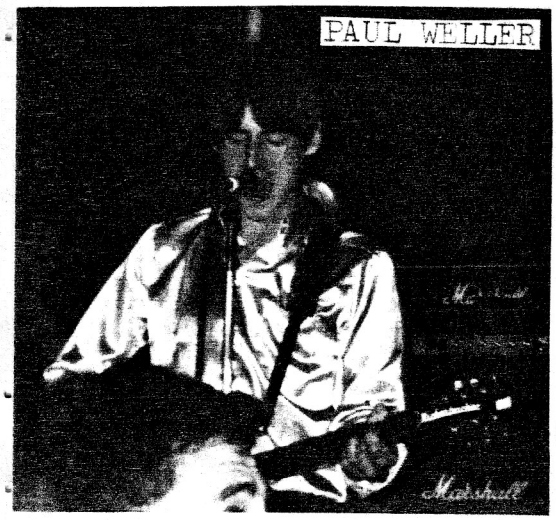
Dolly Mixture followed nextand we missed the start of their set as we were at a local pub drinking processed beer.Without wishing to be unkind,they looked to me like Loopy Lous in Doctor Martens'.One thing I noticed is that they have toned down their sickening "little girl lost" image and began to concentrate on their music a bit more,which in fact is very prdictable at times,but catchy and enjoyable as well.They recieved a well deserved encore and ran through Gary Glitter's "Didn't know I loved you" which was treated with a great deal of originality and vigour.


DOLLY MIXTURE

The Jam began a nine song with "I'm different now", and got 50% of the audience jigging with glee.They recorded "Funeral Pyre" and "Corner Shop" for the show which were played with a great deal of anger and energy,although every song stood out tonight,and with so many classic songs under his belt,Weller must be proving himself to be the most influential and perceptive lyricist since Ray Davies.Alright,I admit that I used to slag off the Jam,but I am now a convert.God save the Jam.

Amazingly enough a couple of tossers started to Seig Hiel,although they changed their tune when a 'large',black member of the road crew made his prescence felt.Same old story,I hear you say...Mr Weller got very annoyed and broke the no swearing rule.I think that the roadies should have given them a good kicking when one of them started gobbing,but as he dedicated "House Ablaze" to them,it would have been a bit pathetic to send in his loyal troops of ruckers.Despite this minor distraction,the songs kept coming and every one kept dancing.They finished off with a supurb version of "Modern World",and came back to encore with "Heat wave and "Tube Station" founding off a very good night.

The Jam are a band who are in touch with LIFE.They are honest,and above all,they are relevant to the vast majority of people who do not go to gigs-The so-called Saturday Kids.They have the power to change attitudes through their music,and who is to say that they are not already doing that?


PAUL WELLER

I have only seen them twice,and the first time,which was at the music machine,left me cold.But seeing them in a more personal and more 'human' venue,has helped me to realise just what a brilliant band the Jam actually are.

When we got back to Shoreditch,there was a riot going on in Kingsland Road,so I walked home cautiously with the sound of ringing in my ears.Somehow it seemed to prove a point.I believe in The Jam.

IN WOKING

S-HATERS

In issue 6 the S-Haters got a couple of mentions,but they are such a good band that we decided to do a more in depth feature on them.

After a long line of members the S-Haters now have a permanant line up of:

Kieron O'Neill-Bass/Vocals.
Declan Kane-Guitar/Synth.
Kevin O'Brien-Guitar-Guitar.
Simon Rogers-Drums.

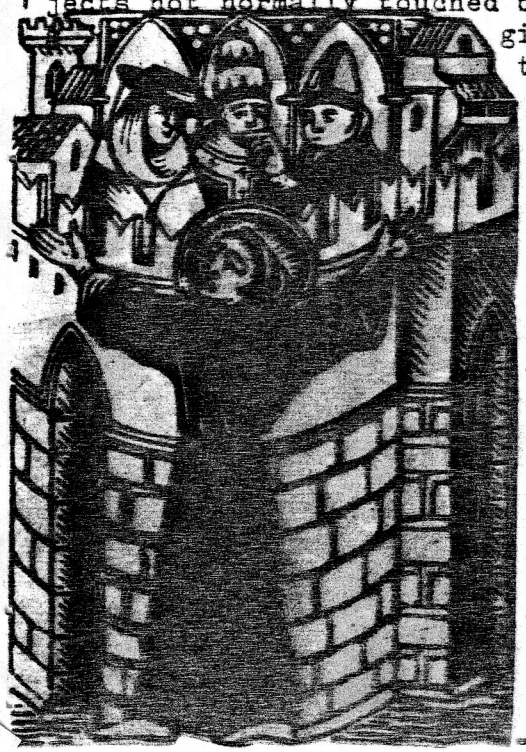
They were originally formed in 1976 as Drab,and as mentioned before,Kieron is the only original and ever present band member.

PART ONE-LIVE APPEARANCES. There last live appearance was a lively affair,as have been most of the others,and as I sit in Kieron's front room surrounded by washing and amplifiers,his dog at our feet,we discuss these past appearances.

We remember their first gig at Abbots Langley Youth Club in January,79,which they obtained by producing a tape of ATV/Wire and saying it was them(thoroughly recommended by Kieron) and how the drums were played by an 11 year old kid.Then there was the gig at the Mayhem Studios in Battersea,when they stole a mike belonging to Toyah ,and had to leave in a hurry because the main group broke the PA.Also,there was the gig at Carey Place in Watford when two band members got pissed as parrots and had to be replaced by members of the audience,one of whom played guitar,and played the riffs to "Pump it Up" and "Neat,Neat,Neat" alternately all the way through!At this same bash Kieron challenged a rather patronising audience by goose-stepping across the stage (at the height of RAR fever),to see how far their pandering would reach.However,this controversial gesture was misinterpretated,and a shopping trolley was thrown at the band who then threw it back.The band have also done three gigs to mentally handicaped children,and each one has been a great success,One of these was videoed,but it is against the law to show it in public,without theparents' consent...

PART TWO-BANDSTANCE. As a group the S-Haters have very strong principles.It is hard to make them do what they do not want to,and they treat everyone equally(ie.They do not crawl).Musically they are very progressive,but they still retain the punk label because they believe that punk stood for progression.Ever since I have known them they have been in front of everyone else in musical trends.An example of this is the fact that they were a bass orientated group since 1976,and so understandably, were fed up when Joy Division gained such acclaim.Similarly they included keyboards very early on,long before bands such as the Teardrop Explodes came along.

Lyrically the group are very strong,and Kieron,the lyricist,has written some classics (in my opinion).These lyrics are especially good because they make references to subjects not normally touched by other groups,and also use images which are rich in imagination.Subjects for songs include jealousy,greed,poverty, the Irish situation,and Nazi-ism,and each is treated from an unusual angle.Recently a strong Gaelic influence can be seen which can be attributed to the fact that all four band members have strong Irish connections(as their names probably suggest!).The lyrics have also become less directly political and more historic,although the group do not think this is especially good They are also interesting because they pass from modern references to the past and then back again.



NECROMANCER:"I jumped off the bus,clutching the master tape tightly.
This work was now complete,and the World won't get off lightly.
I had to leave this country now,or the plan would fail.
So I put a few clothes together,and set sail."

5 TOWERS OF AUSCHWITZ:"Who will be the cattle shipped off to the slaughter?
Who will dictate?Has Hitler got a daughter?"

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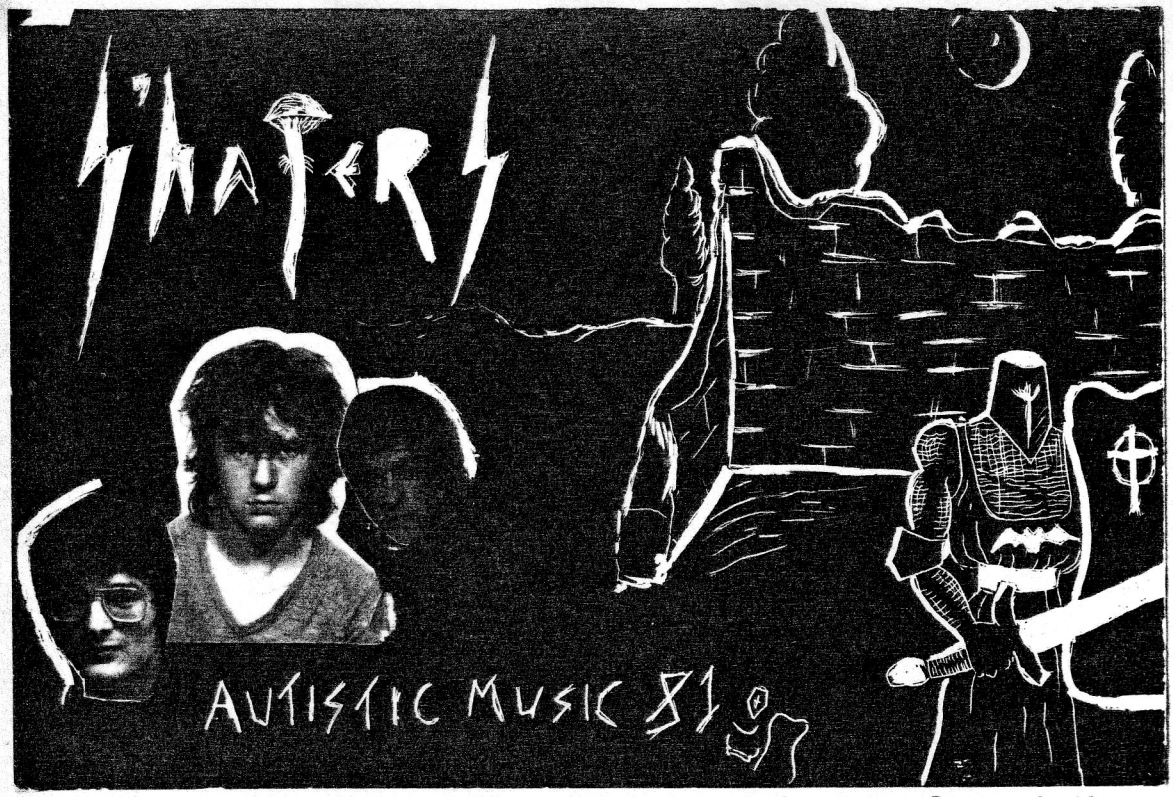


S·HATERS

CONTINUED:

DEUTSCHELAND:

"The new boys dress smartly,and full of cheer,
Patted on the back as they drank their beer.To fight a war, it was world wide,
To be gased to death, that's how they died.
Innocent kids,doing the Furher's job.
Pawns on the table, knock them down..."

Because of their stance the S-Haters challenge their audience and don't fit into an easy category,and because of this,lazy people just dismiss them.However,I really believe in them although they haven'y fully developed yet,their potential is enormous.I really look forward to their future sucess;so should you...

PART 3-INTERVIEW WITH KIERON.

WHAT DO YOU THINK OF THE CURRENT MUSIC SCENE?

I think it is a very frustrating time to be in a band,because there are so many fads and everything going so fast.Infact I think it's the worst period for music since the early 1970's (1970-76), although there are still good original groups such as Theatre of Hate.

WHAT DO YOU DISLIKE ABOUT CURRENT MUSIC?

I dislike the fact that people don't take care of their music.They make it shoddy, when infact an independent should strive to be better than the major.Too many bands make records before they're ready,and before they've learnt their instruments and when they do they all sound the same;there's a very general indie sound,you know, clever lyrics and rigid song structures.I also hate the fact that creativeness stands for little,and that bands such as the Mo-dettes produce something out of nothing with a good producer and studio.

SO YOU THINK THINGS WERE BETTER IN THE PAST?

In a way because groups like the Doors and Pink Floyd made records that sound like the Pop Group in the mid 60's yet they didn't even have reverb then.

DO YOU PREFER A SIXTIES SOUND THEN?

Yes and no.I like things to be modern (not past modern-a pathetic term), although I think you should combine influences from the past with future thought.

THE CLOTHES YOU WEAR SUGGEST THIS AS WELL.

Yes,the way I dress is old fashioned,but I combine this with modern items as well. I don't like to go backwards like mods.I either like things which are very modern or very lod i.e. 40's/50's.

WHAT RECORD DO YOU BUY?

Usually I only buy independants because bands on majors don't need my money,and I can hear them on the radio if I want to hear them.However,I'm more into books at the moment.

WHAT SORT OF BOOKS?

Well my fave athors are George Orwell,Aldous Huxley and Dennis Wheatley and horror books in general,they give me lots of influences.

So there we have it kids your concise encyclopedia to the S-Haters.Keep your ears pricked up for their name and if you see one of their records buy that instead of the new Banshees single....Okay?

By Drooper.

Adventures In Reality One of my favourite zines around is Adventures in Reality. It deserves support due to it's excellent attitude towards activism.Alan,the editor,writes in a style that is humourous at times,and aggressive at others.Also,the zine is fairly regular and is now up to issue G,which includes Eyeless in Gaza,Component Erotia,Attrition,The Urge,and plenty of other stuff. A.in R. is available from:56,Cheveral Ave.,Radford,Coventry,CV6 3EE.Price 30p(&SAE).

TERMINAL DISASTER

I first heard of Terminal Disaster when they sent me a copy of their first class demo.They are a 3 piece punk band from East London,who at times remind me of Crass,although their music in much tighter,and less disorientated, however,the comparisons end there,as the band are definately not Anarchists,although they are firmly in favour of organisations such as CND.

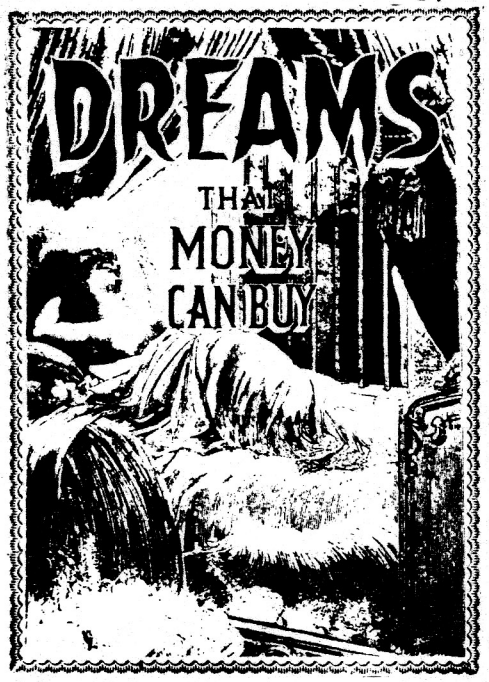
Although they had some anarchistic sentiments in their songs.They each have their own personal political views.As one of their songs says "Make a Stand for what you feel. Have your say" (from "What Future?").Terminal Disaster's real lyrical motive is the sickening use of nuclear weapons and nuclear power ,and many of their songs deal with this subject,such as the excellent "Target" and "Who will survive?" from the aformentioned demo.

They have just completed their second demo which is available from Paul at:12,Alden Avenue,West Ham,London,E.15. The cost should be 80p,although it is best to include £1 and a SAE,just in case.The band members are Andy on Bass,Alan on Drums,while Paul doubles up on guitar and vocals.

The band are very helpful,and are also extremely eager to play some gigs,especially worthwhile benefits,so if you can help,them please write to them,as this band deserve a chance to air some of their highly principled views,and play some of their driving, energetic punk.

THOMAS LEER

"FOUR MOVEMENTS". (CHERRY RED).



My last experience of Thomas Leer's music was his excellent "Private Plane" single of 3 years back,so the first time I played this record it came as a complete surprise to me. Although the dominant instrument is still synthesiser of course,a bass has been added to strengthen the sound,the reason being that the music is Jazz/Funk based.

Although there are only 4 tracks they are all rather long, hence,this is rather like a mini-album rather than a 12" single.At first,I thought that this record was a cash-in on the new,hyped white-funk trend,but I was obviously wrong,as this is an excellent experiment by Leer into another field of music.The songs are "Don't","Letter from America","Tight as a drum",and an instrumental called "West End",which is to my mind the most outstanding track.It uses a synth as a trumpet effect,and it works very well.All 4 pieces of music are based around a repetetive bass line,but periodic bursts of inspired keyboards as well as Leer's restrained,yet curiously effective vocals add enough colour to the proceedings to make this one of my favourite records to be released this year

RUDI

If you read the Apocalypse interviewin the last issue,then you will know that Tony Fletcher was hoping to start up "Jamming Records",and with a large helping hand from Paul Weller,he has been able to do just that."Jamming!"records is ran from a small, squat room in the Jam's offical offices(next door to Adam and the Ants!),and if that sounds a bit dubious,then it is not meant to,as this operation is entirely independant,with Weller putting up the ackers,and Tony running it.

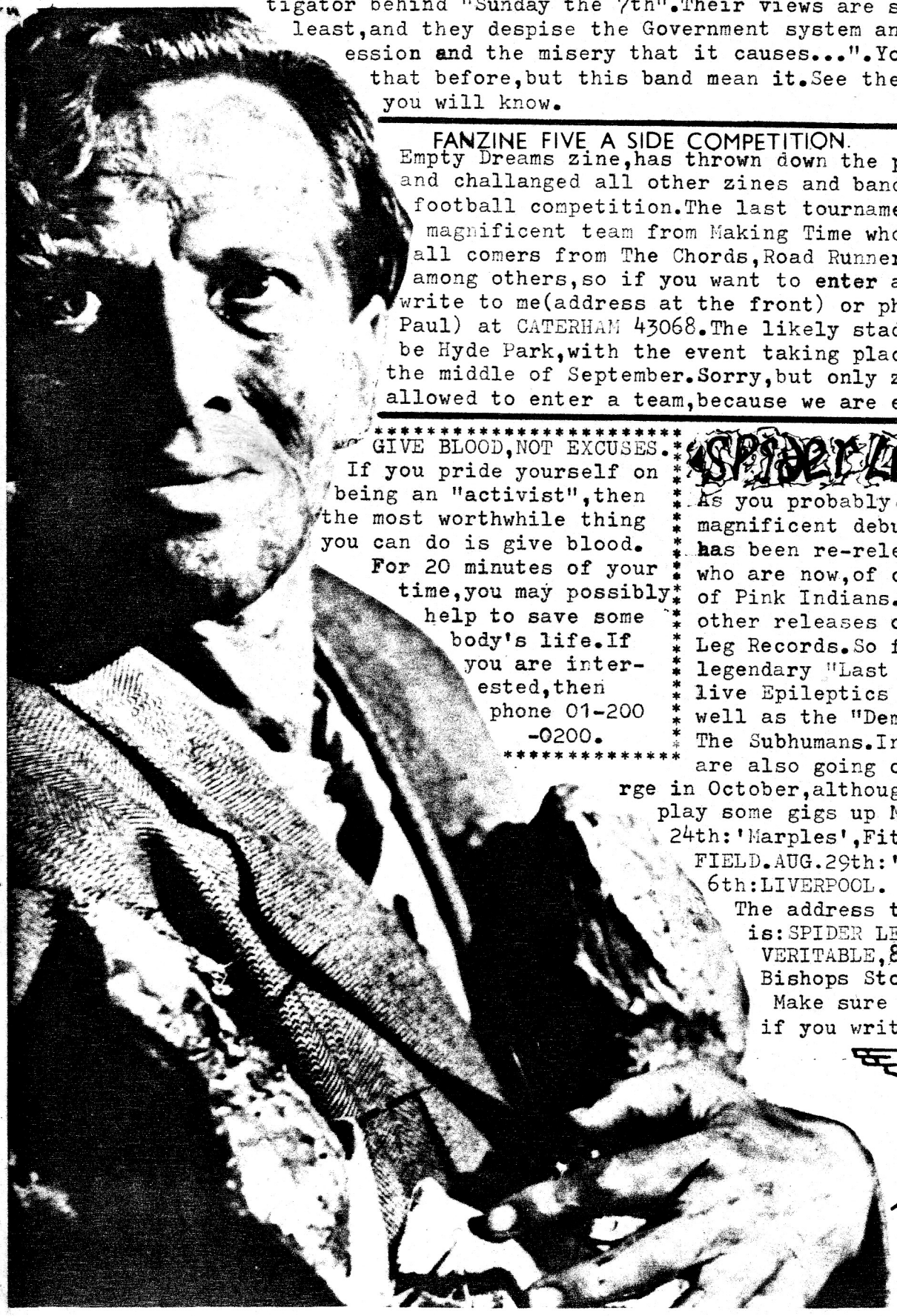
The first release is an EP from Rudi,and the tracks are "When I was Dead","Bewarewolf",and "The Pressure's on" and for a first release it is very good.The trouble with many Irish bands is that their sound is so easily identifiable,and I do not think that this is a particularly good thing,as I was expecting them to burst into "Teenage Kicks" at the first oppurtunity.Having said that,"When I was Dead" must be one of the best pieces of 'Pop' Music (whoops,dirty word) that I have heard this year.It is instantly catchy,and yet it grows on you every time you play it.

"Bewarewolf",with its' reggae-ish guitar work is the least infectuous of the 3 tracks,and every time it starts to live up,it breaks off again into the weak verse. "The Pressure's On" is a much better bet,and is a lot faster and more aggressive.

Overall,this is a very high quality EP and it is on a fresh,new label that could become an excellent outlet for up and coming bands who are ignored by the major company scum,and the stuck-up,pseudo intellectual independants (mentioning no names).Support it!'

Primal Chaos

Primal Chaos are one of the most unlikely bands that I have hear lately.Their views are firmly Anarchistic,and they are unashamedl a punk band.The line up is Pe@t:Vocals,Boppin' Jon:Bass,and Cobby Drums.They have no intention of getting a guitarist,as they do not feel the need to conform to any accepted band structure.The tape that I heard of them really surprised me,and the sound that they produce is like a macabre and yet aggressive noise,that is very effective in places.I am not sure what they would sound like on vinyl,as Pe@t's ear abusing verbals and Jon's powerful and competant Bass playing really do depend on sheer energy and spontaneouity,held together by strong percussion.At the moment though,they are just concerned with playing gigs, and are currently playing with a band called PART ONE,.If you want to get in touch with them,then write to :Pe@t,"Camelot",Southsea Road,Stevenage,Herts.Pe@t used to do a zine called "Protest",although his new venture is called "The Enemy",while Cobby is the instigator behind "Sunday the 7th".Their views are strong to say the least,and they despise the Government system and the"lies and oppression and the misery that it causes...".You may have heard that before,but this band mean it.See them or hear them and you will know.



FANZINE FIVE A SIDE COMPETITION.

Empty Dreams zine,has thrown down the proverbial gauntlet and challanged all other zines and bands to a 5-a-side football competition.The last tournament was won by a magnificent team from Making Time who thrashed assorted all comers from The Chords,Road Runner,and Captain Echo among others,so if you want to enter a team,then either write to me(address at the front) or phone Bedders(aka. Paul) at CATERHAM 43068.The likely stadium will probably be Hyde Park,with the event taking place possibly around the middle of September.Sorry,but only zines or groups are allowed to enter a team,because we are elitist like that.

****
GIVE BLOOD,NOT EXCUSES.
If you pride yourself on being an "activist",then the most worthwhile thing you can do is give blood. For 20 minutes of your time,you may possibly help to save some body's life.If you are interested,then phone 01-200 -0200.
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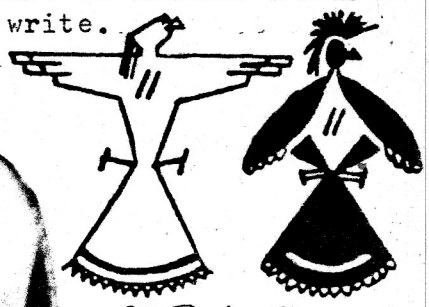
Spider Leg heads.

As you probably know the Epileptics' magnificent debut EP-"1970's..." has been re-released by the band, who are now,of course,known as Flux of Pink Indians.They are planning other releases on their own Spider Leg Records.So far they have the legendary "Last Train to Debden" live Epileptics EP coming out,as well as the "Demolition War" EP by The Subhumans.Incidentally,the band are also going on tour with Discharge in October,although before this they play some gigs up North.They are AUG. 24th:'Marples',Fitzallen Square,SHEFFIELD.AUG.29th:'Trucks',WIGAN.SEPT. 6th:LIVERPOOL.

The address to contact Flux at is:SPIDER LEG RECORDS,COLSK THE VERITABLE,8,Redvers Close, Bishops Stortford,Herts.
Make sure to include a SAE if you write.



F.O.P.T.